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Art Gallery now stands. His eldest daughter having married and settled in Chicago, her family soon followed her. There Mr. Edgerton entered the great silence December 9, 1886, followed by his devoted wife on August 16, 1910. Both have their last sleep in beautiful Forest Home Cemetery, Milwaukee. The bell which tolls the arrival of its guests was his gift to old St. Paul's Church; and daily on the sanctified air of that loveliest of resting places it sends forth its mellow requiem notes for Benjamin Hyde Edgerton, his wife, and a daughter (Mrs. Gertrude Edgerton Faulkner), and for many pioneers of Wisconsin. Two sons and a daughter of Mr. Edgerton still live in Chicago, besides other descendants. The information contained in this biographical sketch has been compiled by them.

JAMES OTTO LEWIS

Correspondence with John F. Lewis of Philadelphia has elicited additional material concerning the life of James Otto Lewis, the artist author of the famous *Aboriginal Portfolio*. This, with earlier information in the possession of the Society, enables us to give a brief sketch of his life. He was descended from a highly respected German family of the name of Ludewig, from Hall Suabia, members of which for several generations had held important offices in different towns of the province. His father, John Andreas Philip Ludewig, emigrated to Philadelphia in 1784 and Anglicized the name. James Otto Lewis was born in that city February 3, 1799. His mother was Anna Maria Clingman. He married Sophia Pelletier in Detroit, Michigan, and they had seven children—four daughters and three sons. His wife died in 1837, and later he married Mrs. Cynthia Moody in New York. Lewis died in New York in 1858.

James Otto Lewis was a pioneer and a soldier. In early life he took part in the defense of Schuylkill against the British in the War of 1812 and later was engaged in the Black Hawk War. He was a friend of General Cass and accompanied him and other Indian commissioners as draughtsman for the Indian Department to the Treaty Grounds at Prairie du Chien in 1825, Fond du Lac, Green Bay, Mississinewa, and Fort Wayne in 1827. These

ceremonial occasions, when the great chiefs and warriors of various tribes were arrayed in their native costumes with all their trappings and decorations, gave him a fitting opportunity to paint them at their best. He attempted to portray their character and attitude as well as their costumes with strict fidelity, feeling it to be a great duty "to rescue from oblivion some relics of a race so interesting." The work was necessarily done with haste and under great disadvantage. While he is not regarded as a great artist, his work is the rarest and most precious because the earliest portrayal of the native Indian.

He created what he aimed to make—"a truly national work combining not only the elements of a National Gallery of painting but materials for Biography and History." The original drawings were stored in the Smithsonian Institution and burned in the fire, but lithographic copies were produced in color and sold in installments. Of these very few are in existence. A set was recently sold at auction for \$350. There were originally, as far as we are able to ascertain, seventy-four portraits and five plates. The Wisconsin State Historical Society is the owner of three of the large portfolios and two smaller volumes containing biographies with portraits of some of the chiefs. None of these are complete, but one volume contains seventy-two portraits and plates, only seven being wanting to complete the set.

Lewis attempted to publish a set in England but did not meet with success, and when the third edition was placed on the market in the United States in 1844 Catlin's work was also being published and the market was flooded with Indian portraits. Lewis did not gain the recognition for his work that he deserved and seems to have died a poor and disappointed man.

KATE E. LEVI